

THE CLEVELAND MUSEUM OF ART  
CLEVELAND 6, OHIO  
TELEPHONE: GARFIELD 1-7340

FOR RELEASE August 7 or after  
this release.

ROYAL MANUSCRIPT  
ADDS UNIQUE GLOW  
TO GOTHIC EXHIBIT

On August 6, The Cleveland Museum of Art opened an exhibition in the special exhibit galleries, revolving about one newly acquired and complete medieval manuscript, and, at the same time, presenting a kaleidoscopic view of Gothic Art between 1360 and 1440 A.D. with over 100 western European works, drawn entirely from the Museum and several private Cleveland collections. The exhibition continues through September 15. It is a sequel to similar exhibitions held in Vienna and Baltimore in 1962, and offers the first public showing in America of this manuscript, formerly in the Ducal Library at Gotha (Germany), but illuminated in Paris about 1375 by Jean Bondol and his atelier.

The other works, coming from Austria, Belgium, Bohemia, England, Flanders, France, Germany, Holland, Italy, and Spain and ranging in media from illuminations, panel paintings, and drawings to sculpture, metalwork, enamels, ivories, stained glass, textiles, arms, armor and furniture, suggest in part, the artistic environment in which the MISSAL was created. They also provide an opportunity to assess a major trend in Gothic Art -- the International Style -- current in certain European court centers about 1400. Other trends in art which illustrate the Style's forerunners, contemporaries, and waning moments, are also present.

The 164-paged MISSAL, the earliest complete illuminated book from western Europe to enter the Museum collection, is a manuscript on unblemished vellum, written in red and brown inks and illuminated with tempera and gold leaf. It contains the main body of Calendar and Missal, done about 1375. More pages were later added at the volume's beginning and end.

The volume contains 25 astonishing miniatures in which the figures are executed primarily en grisaille, touched with pink in the flesh tones and clothed occasionally in pale blue or pink draperies; the backgrounds are most often composed of a single color modified by varied motifs. One of the most striking illuminations in the MISSAL is the background of the Resurrection scene, painted in tones of deep blue.

(continued)

Historical research suggests that the MISSAL may have been intended for the private chapel of Charles V, King of France from 1364 to 1380. Charles' own atelier was headed by his valet de chambre, Jean de Bruges, called Jean Bondol who was responsible for illuminating much of the Gotha MISSAL.

An illustrated catalog accompanies the exhibition.

I. 7.20.03  
II. 7.24.63 }  
III. 7.25.63 } 40-50